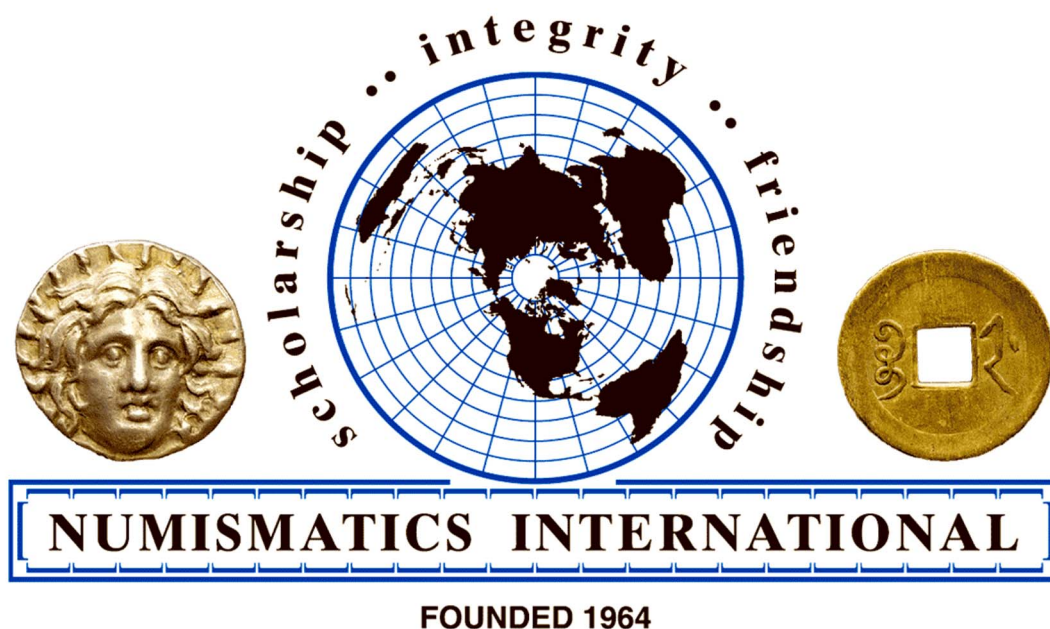


NI Bulletin

A Publication of Numismatics International Inc.

Volume 52 Nos. 9 / 10



September / October 2017
\$4.00

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NI Bulletin

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Editor: Herman Blanton
P.O. Box 247
Mount Vernon, OH 43050
e-mail: hblanton@yahoo.com

Article Editor: Alan Luedeking

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PO Box 570842
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ISSN: 0197-3088 Copyright 2017

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Letters to the Editor

Michael T. Shutterly writes:

I'm enjoying reading the Bulletin right now, but I noted a kind of inaccuracy in what, as it happens, is my favorite entry in this issue [May /June 2017] of the NI Bulletin.

In the page 62 article “City of Speyer: Reformation Commemorative Ducat Klippe 1617,” I think that there are two errors in the translation that affect the “message” of the coin. Both are minor, but they can send people off in the wrong direction.

The first error is in the translation of the obverse inscription to “Receive Sire The City Speier by Your Word.” Although “Herr” in the original can technically be translated to “Sire,” by far the better word is “Lord.” The reason why “Lord” is better than “Sire” is that “Sire” implies an earthly ruler, but “Lord” makes it more clear that the inscription is referring to the dedication of the city to God.

The other error—and I am assuming something here—is in the use of the word “dome” in the description of the obverse image, and in the later reference to the “dome” being burned down. I am assuming that the word in the original auction catalog was “Dom,” which in German does not mean “dome” (which is “Kuppel”) but rather, means “cathedral.” Thus, the image on the obverse is not the “dome” of the cathedral, but the cathedral itself, and the reference in the final line of the description is not to the “dome” burning down, but is actually referring to the cathedral itself, which was largely destroyed in the succession war.

Continued on p. 141...

11,000 Virgins: Cologne 4 Heller 1768
Richard Plant



Figure 1
Cologne 4 Heller 1768
Harald Möller, Auction 64, 26-27 May 2014, lot 420
 Image courtesy of Münzenhandlung Möller GmbH

This is a common little German base metal piece but it tells us a great deal of very interesting history. Not the reverse which just informs us that this is a 4-heller coin minted in 1768—it is the obverse side that is well worth studying. First of all, the double-headed eagle, which at this period symbolized the “Holy Roman Empire,” though the use of this very peculiar bird goes right back to the Hittites. The earliest use of it on a coin in my own collections is on a bronze coin of Rukn ed-din Modud, one of the Urtuqids of Keyfa and Amid who reigned from AD 1222 until 1231. But now look at the shield on the eagle’s breast! Across the top are three crowns. These are the crowns supposedly worn by three “kings” who visited the Baby Jesus and His family in Bethlehem. They presented Him with gold and frankincense and myrrh, and then went home “another way” so as not to give away to King Herod where the Baby Jesus was located. It is most likely that these were not kings at all, but “magi,” wise men from the East, but whoever they were, the supposed bones of the “Kings” were brought from the East to Cologne by Rainald of Dassel, Archbishop of Cologne, in 1164, making Cologne an important center of Medieval pilgrimage—and the golden casket containing the bones is still there in the Cologne Cathedral for visitors to see. The crowns on the coin, plus the design at the lower part of the shield tells us that this coin is a coin of Cologne, and because there is no reference to the Archbishop we can take it that this particular coin is from the city mint, rather than the ecclesiastical.

But the most interesting of all about this coin are the objects in the shield below the three crowns, which look like 11 commas—they are not commas, but are either tears, or drops of blood. These represent St. Ursula and the 11,000 virgins who accompanied her on her journey from Britain down to Rome to meet the Pope. Soon after this meeting, on their way home to Britain, they were all martyred by the Huns. They had reached as far as Cologne, but there they encountered Hunnish invaders and, because they refused both to marry any of the Huns and to give up their Christian faith, they were killed. So, if the “commas” on the coin are drops of blood, each drop must represent a thousand virgins! This story is not accepted as true by the modern-day Church (probably because “11,000 virgins” are just too many for belief), and St. Ursula

is not accepted as a true saint but it is a lovely story even if not true. St. Ursula and her 11,000 virgins have left us one memorial in London! Our medieval ancestors managed to obtain one of the axes used by the Huns to behead the girls and they built a church in the City of London called St. Mary Axe. This church was demolished very many years ago, but its name was retained for the street where the church once stood. Would you believe it, but one of our most modern buildings, nicknamed “The Gherkin”, has the address 30 St Mary Axe.”



Figure 2



Figure 3

30 St Mary Axe Building known as the “Gherkin”

Figure 2: Street view by Aurelien Guichard. London, United Kingdom - 30 St Mary Axe, CC BY-SA 2.0. <https://commons.wikimedia.org/w/index.php?curid=15203317>

Figure 3: Aerial view by Paste at English Wikipedia. Public Domain. <https://commons.wikimedia.org/w/index.php?curid=6716237>

This article first published December 2016 as “A Shocking Waste of Girls” in *Coin News*, UK.

NI

Obscure Mints: An Unknown Mint of Brunswick-Lüneburg-Celle

Robert Ronus, NI #LM139

The coinage of Brunswick-Lüneburg goes back to Heinrich II The Lion, Duke of Brunswick (and also Saxony and Bavaria until ousted by Emperor Frederick Barbarossa) in the 12th century. His family, the powerful and numerous Guelfs, split and reunited their territories many times over the centuries and as a result struck coins in the name of numerous rulers at numerous mints. Of course, in 1714 Elector Georg Ludwig of Brunswick-Hanover, great-grandson of England's King James I through his mother, inherited the throne of the United Kingdom on the death of his second cousin Queen Anne, taking the name of George I, and the busts of his descendants continue to appear on the coins of the United Kingdom, Canada and some other states of the Commonwealth today, although they are outside the scope of this article.

Returning to the German coinage, Gerhard Welter's huge work on the Brunswick-Lüneburg coinage lists coins and mintmarks from 24 mints: Andreasberg, Brunswick, Calenberg, Celle, Clausthal, Dannenberg, Goslar, Hanover, Harburg, Heinrichsstadt, Helmstedt, Hitzacker, Lauterberg, Minden, Molsburg, Münden, Osterode, Ratzeburg, Riechenberg, Scharnebeck, Winsen, Wolfenbüttel, Wunstorf and Zellerfeld. Some of these mints were in existence for only a short time. To assemble a collection of just one coin from all these mints could take a lifetime!

Christian was Duke of Brunswick-Lüneburg-Celle from 1611-33 and also inherited Brunswick-Grubenhagen in 1617. He was Bishop of Minden from 1599-1625. A little silver groschen struck by him in 1621 was offered by the Frankfurt firm of Dr. Busso Peus Nachfolger in their auction 418, November 2-4, 2016 (lot 2366). The coin has an unknown lily mintmark from an unknown mint. Here is an image and description of the coin:



Obv.: CHRISTIA • D • G • E • EP (= elected bishop) • M(inden) • D • BL ♁. Quartered arms of Brunswick (2 leopards passant), Lüneburg (lion rampant l.), Hoya (bear paws) and Unterdiepholz (eagle l.) with Minden escutcheon (crossed keys), in circle. Rev.: ♁ I ♁ / SILBER / GROSH / • 1621 over • imperial orb • with 24. AR 18 mm, 1.26 g. Welter 981v. KM 35v.

Welter lists three types of this coin, all struck in 1621 (Welt. 980-982). All have either a heart mint mark or no mintmark.

The year 1621 was the start of the disastrous so-called Kipper- und Wipperzeit, when many German states began to issue debased currency to pay their military expenses during the Thirty Years' War (1618-48), which had just begun. The Kipper- und Wipperzeit lasted until 1623 during which time many new mints were set up, with or without the approval of the ruler. Christian himself struck some Kipper coins. However, the Peus coin calls itself a Silbergrösch (SILBER GROSCH) and, although there is double striking, it seems of good quality.

I would be very interested if any reader has any information or ideas on where this coin might have been struck.

References:

- Nicol, N. Douglas et al. 2011. *Standard Catalog of German Coins, 3rd Edition, 1501-Present*. Iola, Wisconsin: Krause Publications.
- Welter, Gerhard. 1971. *Die Münzen der Welfen seit Heinrich dem Löwen*. Braunschweig: Klinkhardt & Biermann.



...from p. 137 "*Letters to the Editor*"

So, no real big things, but they kind of grabbed at me. The Dom in its rebuilt form is a beautiful cathedral, and my wife and I enjoyed it very much when we visited it six years ago.

...

We received three responses regarding Jorge Proctor's article "The Billon Coins Struck in the Nuevo Reino de Granada" in the July / August edition.

Eric Hodge writes:

What a fantastic article. Well worth a single edition. A wonderful piece of research that, no doubt, we should all aspire to.

Danny Lee writes:

The NI Bulletin vol. 52 nos. 7/8 is wonderful.

Daniel Frank Sedwick writes:

Wanted to say congratulations, thanks and well done on the full-issue article about the origins of the Colombian mints. I was aware of Jorge's work in Spanish but it is so much easier for me to read it in English!



A Coin Found

Eric C. Hodge, NI #2784

Most merchant countermarked dollars appear in the saleroom. Some are discovered in markets or at car-boot sales. This one was found in a book, page 53 to be precise.

I acquired the book¹ in May 2002 and on page 53 was a photograph of the obverse of a 'Payable at Lanark Mills 5/' merchant countermarked eight reales, also referred to as a dollar, of Charles III dated 1799 (Figure 1.)

Over the years I have built up a photographic library of these British merchant countermarked silver coins, which currently amounts to over 900 examples. Out of interest, I checked my photographic library and provenance details for more information on this particular coin. To my amazement, I realized I had no record of it at all. The date of the coin is always a good starting point to check details. I had



Figure 1

photographs of six different 1799 Lanark Mills 5/ countermarks. When many coins have the same date, Lanark Mills is an easy coin to confirm as the two marks, outer name and inner value, are always on separate punches, so the stroke after 5/ generally points to different detail of the outer name punch on each coin examined.

The attribution for the photograph in the book was 'Glasgow University Archives'. I was not aware that Glasgow University Archives held any coins; the only countermarked dollars owned by the University were a Thistle Bank 4/9 with reverse thistle dated 1796 and a Lanark Mills 5/ dated 1792, both in the Hunterian Museum. I therefore wrote to Ian Donnachie at the Open University in Scotland, Edinburgh, for more information. He could tell me no more about the coin other than he thought it was a photo of a photo and advised me to contact the Archives themselves.

This I did but, without any specific reference, it was not possible for them to confirm ownership of a coin photograph. However they did inform me that they held records

¹ Donnachie, Ian and George Hewitt. *Historic New Lanark: The Dale and Owen Industrial Community Since 1785*, reprint of 1st edition (1994). Edinburgh: Edinburgh University Press, 1999.

for Lanark Mills under the name of the Gourock Ropework Co., Ltd., purchasers of the business in 1903, under reference UGD42.

It was nearly two years later, in January 2004, that I was able to visit the archives at Glasgow University. Under their reference UGD42/9/1/18, in their computerized listings, was ‘nd. Print showing details of 5/- token payable at New Lanark Mills. 4 prints.’

This was the first file I looked at and there was my coin. Yes, the photograph in Historic New Lanark was indeed a photo of a photo. Why, however, was this photograph in the file? It took a fair amount of research through numerous bundles before I came across file UGD42/12/63/6 and this was of even more interest than the coin photograph.

The file contained a large amount of correspondence between The Gourock Ropework Co., Ltd., and Mr. S.A.H. Whetmore, a renowned numismatist of the time.

Corresponding from London to the Gourock Ropework Co., Ltd., on the 24 March 1957 Mr. Whetmore wrote:

Dear Sir,

I am preparing a paper to contain brief histories of the issuers, for trade purposes, of countermarked Spanish dollars, using the coins in my collection. One such issuer, as you will know, was the New Lanark Mill established by David Dale in 1785. I have a good deal of information about this mill – and others – from the bicentenary volume privately published for James Finlay & Co Ltd in 1951,² of which the Chairman very kindly gave me a copy. From that book I learned that your Company are the present owners of the mill and that you have records of the past.

The ‘brief histories’ to which Mr. Whetmore refers was in fact printed over 31 pages in the British Numismatic Journal number 28 for the years 1955-57, issued in 1958.

The answer to this letter, dated 3 April 1957, is quite illuminating and the relevant parts are hereby quoted in full.

Firstly, we do not quite follow your reference to counter-marked Spanish dollars since, so far as we know, none of these were issued by the New Lanark Mill. What was, in fact, issued by them in the time of Owen and of Dale was a “banknote” in denominations of 5/- and 2/6, exchangeable only at the Company’s own store in the village of New Lanark.

We have quite a number of the originals amongst our records here and a photographic facsimile of one could be provided for you should that be required.

Mr. Whetmore’s reply of the 7 April 1957, said he would be delighted to have a photograph of one of the “banknotes”, continuing ‘*It is something quite new to me.*’

He then goes on to prove his case for a Lanark Mill countermarked dollar emanating from the New Lanark Mills.

² *James Finlay & Company Limited, Manufacturers and East India Merchants, 1750-1950.* Glasgow: Jackson, Son & Company, Publishers to the University, 1951.

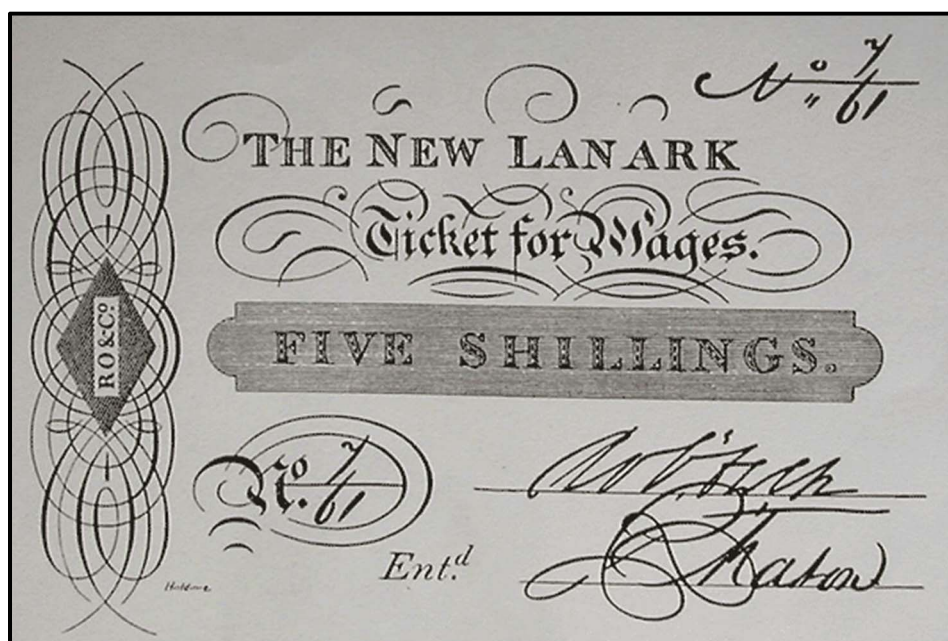


Figure 2

Up to this point all the correspondence had been between Mr. Whetmore and the Publicity Department of Gourrock Ropework Co., Ltd. However on the 1 May 1957 an internal memorandum from Mr. H.E. Semple, Managing Director of the Gourrock Ropework Co., Ltd., to his Publicity Department, states *'If you are writing to Mr. Whetmore, you might ask him if it would be possible for us to obtain one of these coins used in the New Lanark Mills, and, if so, how to go about it.'* Here we have the first indication of why there was a photograph of a Lanark Mills 5/ countermark in the Gourrock Ropework files.

In a letter to Mr. Whetmore, dated 6 May 1957, the Publicity Department says *'Our Chairman would like, if possible, to obtain one of these coins and we should like to know how to go about this. Perhaps you can advise me?'*

In his reply, dated 9 May 1957, Mr. Whetmore states,

Thank you for your letter of 6 May and I will deal at once with your Chairman's desire.

There are three well known coin dealers in London.

- (i) *Spink & Son Ltd, 5-7 King St, St James's, S.W.1.*
- (ii) *A.H. Baldwin & Sons Ltd, 3 Robert St, Adelphi, W.C.2.*
- (iii) *B.A. Seaby Ltd, 65 Great Portland St, W.1.*

I have telephoned to all of them asking if they have, in stock, a Spanish dollar countermarked PAYABLE AT LANARK MILLS around 5/-. I find

- (i) *Spinks do not have one.*
- (ii) *Baldwins have a fine specimen costing £5-.*
- (iii) *Seaby has a specimen with a nick in it costing £5-10-0.*

There are two auctioneers in London who hold Coin & Medal auctions from time to time.

- (i) *Glendining & Co Ltd, 7 Blenheim St, New Bond St, W.1.*

(ii) *Sotheby & Co, 34 & 35 New Bond St, W.1.*

I will not mention the mechanism for buying at auctions as I consider the Baldwin's offer is very good for a fine specimen which means that the countermark is clear but the coin itself generally shows signs of circulation.'

This recommendation was promptly accepted by Mr. Semple who instructed his staff in London to do the necessary. They contacted Mr. Whetmore who put them in touch with A.H. Baldwin & Sons. Mr. Baker of the Gourock Ropework London office was obviously impressed with Baldwin as he writes to the Publicity Department on 13 May 1957 '*They are very trusting souls and have agreed to send off the Dollar to me, which I should receive tomorrow, and will hope to bring it up to Port Glasgow with me on Monday.*' Nothing more is recorded about this 'Dollar' so we must assume that the contract was completed and Mr. Semple took delivery of the coin and eventually photographed it. This he certainly did for the Lanark Mills "banknote" for Mr. Whetmore, which found its way into his 1958 countermark article for the BNJ. This is confirmed by a letter, dated 15 December 1958 that Mr. Whetmore wrote to the now Commander Semple enclosing a copy of his '*paper on countermarked Spanish dollars, which I mentioned I was writing when I had the pleasure of meeting you in July last year*' and also enclosing '*a photograph of a complete wages ticket used at New Lanark in Robert Owen's time ... as I think it is the only one you have. It has been reproduced in my paper so anyone interested in such matters can see it.*' (Figure 2.)

In late January 2004 I corresponded with A.H. Baldwin & Sons to see if they had extant records of sales during May 1957 for further information on this coin. Sadly my enquiries came to nothing.

In March 2004 I contacted the Glasgow & West of Scotland Family History Society, on the advice of the Glasgow University archivist, to see if it was possible to trace the Semple family, specifically the descendants of Mr. H.E. Semple, Managing Director of the Gourock Ropework Co., Ltd., during 1957. The response was marvelous, giving me phone numbers and addresses of family members in order of relevance to the search. I contacted who I thought most appropriate. He was interested to hear of my research, but knew nothing of countermarked silver eight reales held by any member of the family. So there my story seemed to end. I could think of no other avenue to pursue at that time, so put the project into a pending file awaiting a flash of inspiration.

This occurred two and a half years later when, on opening my Morton & Eden auction catalogue, number 23, for 28 November 2006, lot 282, I saw my coin. I could not believe my luck. I contacted Morton & Eden, who were most helpful in corresponding with the vendor, to obtain any known provenance. The coin was ex Mr. Leslie Sanders who had purchased it from A.D. Hamilton the Glasgow dealers in July 1985. From the information I had received from the Glasgow & West of Scotland Family History Society I knew that this was two years before our Mr. Semple died, at Lochgilphead, Argyll and Bute just to the west of Glasgow, on the 25 June 1987.

So the circle was squared. All the loose ends were neatly tied and to make the project perfect I won the bidding on lot 282 in the Morton & Eden auction.

So I now possess a very special item, but is it the coin or the story?

NI

Book News and Reviews

The new *CATALOG OF PRE-MODERN CENTRAL ASIAN COINS 1680–1923* by Vladimir NASTICH and Wolfgang SCHUSTER has been published by the Bremen Numismatic Society (<https://www.bng-bremen.de>).

No comprehensive catalog or detailed study covering all Central Asian coins exists so far. Contrary to most other coin issues of the 17th and 18th centuries, the pre-modern coinage of Central Asia has been rather poorly documented, insufficiently studied and therefore remained generally disparaged by the coin-collecting community outside the Soviet Union, resp. nowadays Russia and CIS countries. For East Turkestan, no adequate research of minting activities in the covered period has been carried out either.

With 820 illustrations and more than 300 pages, the new catalog embraces all coin issues of Bukhara, Tashkand, Shahrissabz, Khoqand, Khiva, Khorezm Republic between the later Janid period (since 1680 CE) and the establishment of Soviet power in the region (1923 CE). Coinage of Islamic East Turkestan is represented from the Dzungan Khanate till the final Qing reconquest.

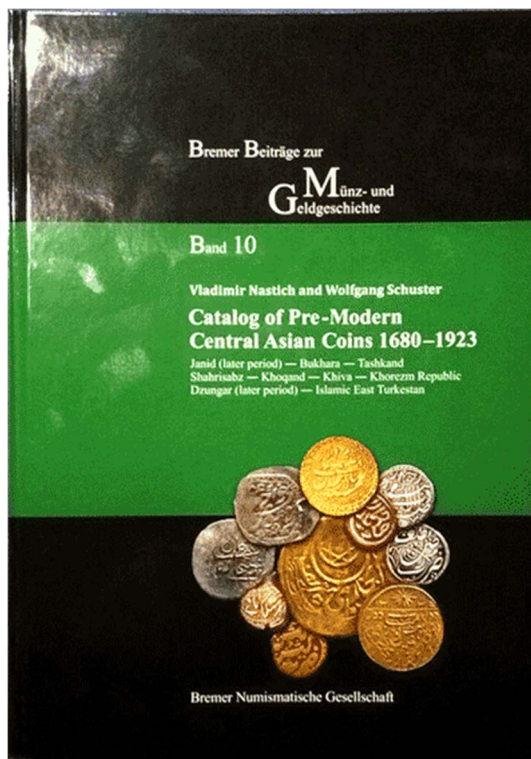
More details alongside a comprehensive review and where to order the new catalog are available, see the websites below.

<https://www.bng-bremen.de/ver%C3%B6ffentlichungen>

<http://www.zeno.ru/showphoto.php?photo=179973>

https://www.academia.edu/33136241/Vladimir_NASTICH_and_Wolfgang_SCHUSTER_Catalog_of_Pre-Modern_Central_Asian_Coins_1680_1923

Information supplied by Wolfgang Schuster



Volume 5 of the Medals of British India series, *Rifle Association and Shooting Medals of the Raj with Rarity and Valuations* is now available in a digital PDF format and includes more than 120 rifle association and shooting medals of the Raj, all cataloged with numbers, nearly all of which are illustrated in full color, enlarged, high definition illustrations. Military, civilian, volunteer medals, Bombay, Bengal, Madras Presidencies, Viceroy shooting medals, provincial, railway, army association, best shot, Magdala, individual unit medals and Princely state medals. For further information and ordering details contact Robert P. Puddester via the website:

www.PuddesterFoundation.org.

Diet Medal of Overijssel 1641

Paul Oostervink, NI #2787

**Diet medal of Overijssel – 1641****Silver commemorative medal: 46.42 g, diameter 58.0 mm****Photo: Laurens Schulman B.V., Harderwijk**

The obverse legend reads: “+ **INSIGNA** (symbol) **ORDINVM** + **TRANSSIVLANIÆ**” (coats of arms of Overijssel). The reverse shows a knight on horseback (Prince Maurice according to many books) with the inscription: “**16 ♣ 41 • LIBERTATEM ★ NEMO ★ BONVS ★ NISI ★ CVM ★ ANIMA ★ SIMVL ★ AMISIT •**” (No honest man has freedom unless he is willing also to lose his life).

The medal had appeared in Laurens Schulman B.V. auction 26, lot 1918 in the Netherlands in November 2001 and was graded as extremely fine. The starting price for this medal was 2,000 Dutch guilders (US\$ 953). The realized price was 3,100 Dutch guilders (US\$ 1,477) exclusive of the 20% premium on the hammer price. This unique example was brought to my attention by Mrs. Carla Schulman-Ruhé of Laurens Schulman B.V.



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In September/October 2016 edition of the *NI Bulletin* (Vol. 51, Nos. 9/10) there was in the article “A Medal of Overijssel Commemorating What?” a 2-1/2 Diet medal of Overijssel n.d. with a Gelders cross. The Diet medal dated 1641* is attributed to Johan Wijntgens, the first mintmaster to use a lily as a private mint masters mark but also used the Gelder cross. Wijntgens was mintmaster of Overijssel and Kampen between 1611 and 1635 also of Harderwijk from 1635 till 1651/3.

So, I know by now the Diet medal and all the other varieties are silver commemorative medals of the Diet of Overijssel and that they were struck in the years 1611-1641. It is not a triumph medal and also it was not struck in 1597 to celebrate the battle of Turnhout in 1597. Since this medal comes with several mint master marks over the period from 1611-1641 it is according to Mrs. Carla Schulman-Ruhé of Laurens Schulman B.V. also a presentation/remuneration medal for the members of the Klaring.

(Klaring is a legal term that goes back to the 14th century and was used in Overijssel and in some old parts of Gelderland, like Veluwe and Overbetuwe. It means a judgement rendered by an appeals court of a council of knights and other local delegates. Klaring could also mean the appeals court or council itself.

During the unrest and violence of the Eighty Years' War, the Klaring of Overijssel became inactive. However, after 41 years it was revived in 1607 and served as the provincial court of Overijssel till 1795. Overijssel was, of course, one of the seven Dutch sovereign states that made up the United Provinces between 1578 and 1795.)

The original Dutch version of this article appeared in *De Beeldenaar* in May/June 2017.

* JMP 1953, pp. 33-34 Diet medal of Overijssel with date on obverse and with mintmaster's mark lily. "Jaarboek voor munt- en penningkunde." Amsterdam: Koninklijk Nederlands Genootschap voor Munt- en Penningkunde. 1953.



East Africa, George VI, Error 5 Cents, 1942
Baldwin's of St. James's



East Africa, George VI, error 5 cents, 1942, inscriptions and trailing fleurs, rev. inscriptions and tusks, central hole not punched (KM #25.3), good very fine.

Realized £200 before premium of 24%.

Reprinted with permission: Baldwin's of St. James's, Auction 2, 27 March 2017, lot 377.

NI

The Peace of Münster - 1648

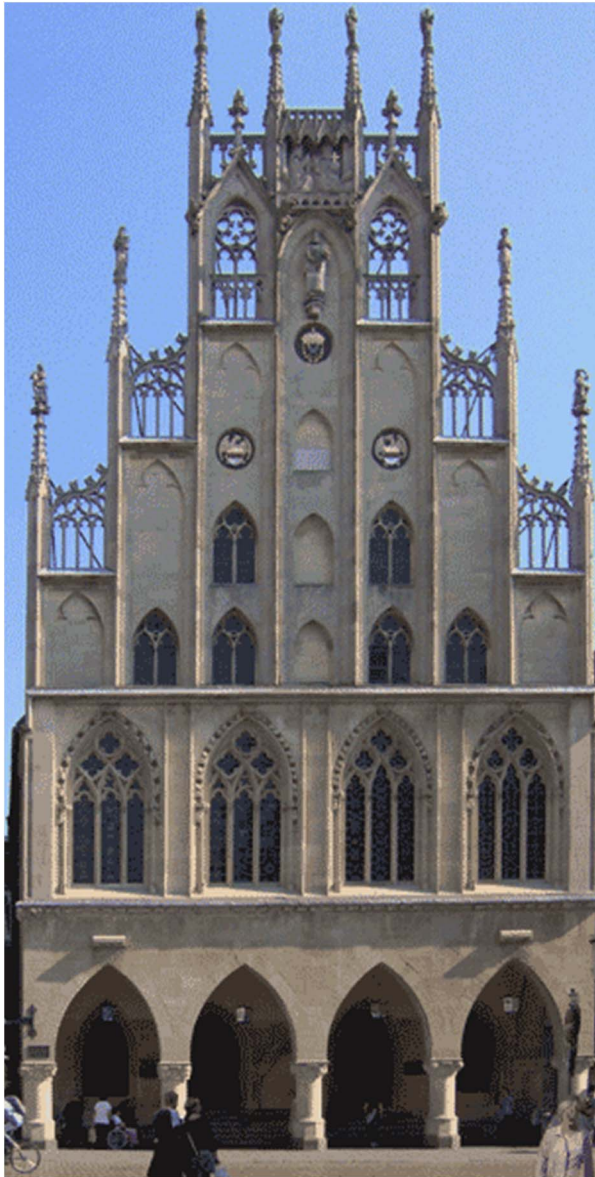
“PAX VNA TRIVMPHIS INNVMERIS POTIOR” and “OB CIVES SERVATOS”
(“A peace is better than countless victories” and “for saving the citizens.”)

Paul Oostervink, NI #2787

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Translated by Robert Ronus, NI #LM139

The peace of Westphalia was a series of peace treaties that were signed between May and October 1648 in Osnabrück and Münster. These treaties ended the Thirty Years' War (1618–1648) in the Holy Roman Empire, and the Eighty Years' War (1568–1648) between Spain and the United Provinces of the Netherlands. The 80 Years' War ended with the Peace of Münster in 1648 and then the Republic of the United Netherlands was recognized as a sovereign State.



Münster Town Hall

medals are among the most ambitious yet found in Europe.

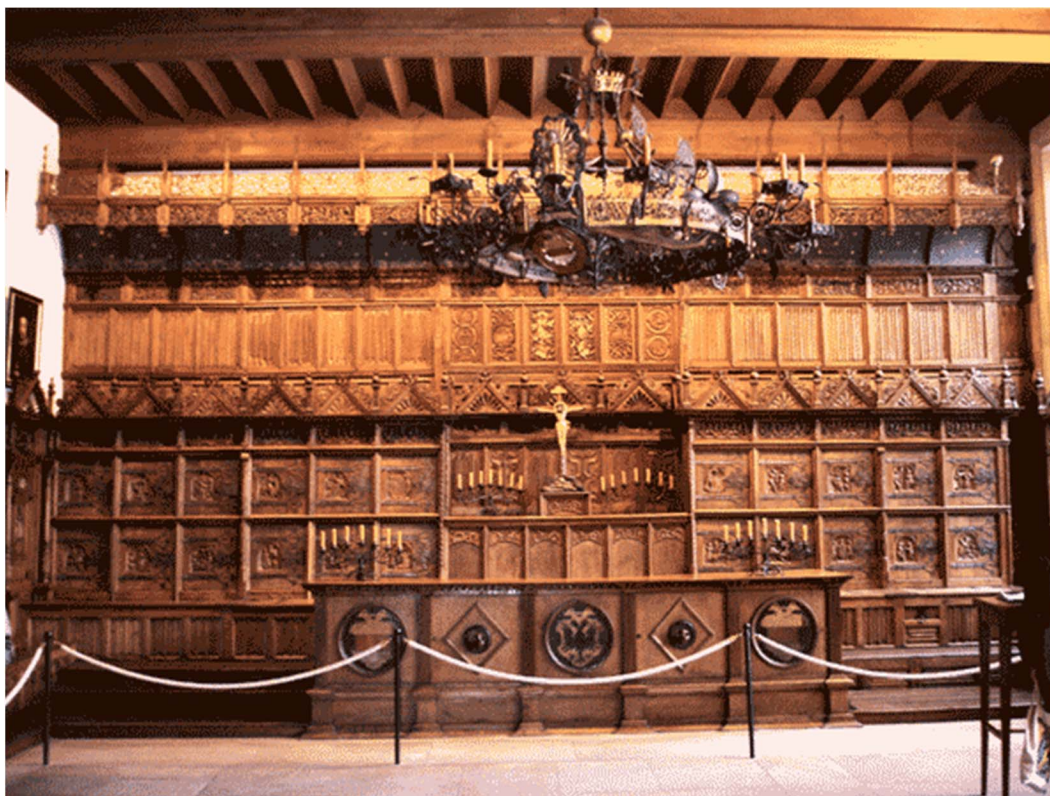
According to sources a crowd of up to 20,000 people assembled in front of the Town Hall-Münster¹ on May 15, 1648. At about 10 o'clock the Dutch envoys came first in their carriages, then the Count de Peñaranda in court dress in a decorated horse-drawn carriage. In the Council Chamber, around a table, the Spaniards first read out the the oath document and kissed a presented crucifix. After them the representatives of the Dutch States members read with two fingers in the air to confirm the oath. For the public mass Peñaranda set up a fountain spraying wine for two days. The events finished on May 17, 1648 with a solemn *Te Deum* in a number of Münster churches.²

In June 1648, the Peace was exuberantly celebrated in Amsterdam with allegorical performances and plays. Only on December 19, 1648 did the mayors of Amsterdam decide to issue medals as a lasting memory.³

The Council authorized the mayors to strike medals in gold because of the “merit of the subject.” The text on the reverse is an elaboration of the decision taken and confirms that these medals commemorate the end of the Eighty Years' War. In size, metal and workmanship the peace



Ceremonial Inauguration of the Peace of Münster-1648⁴



Peace Chamber of the Münster Town Hall⁵

A plaquette medal is a medal with high relief made of two distinct parts, held together by a ring of the same metal or by soldering them together, with a hollow space in between. It was a unique method developed in the Netherlands in the seventeenth century.

The motto was a quote from Silius Italicus' *Punica* (a report of the Punic Wars) ...*pax una triumphis innumeris potior...* (Silius Italicus, *Punica* book XI, verses 593-594). It was a common motto in the seventeenth century when a peace was celebrated. With the Roman title of honor—*ob cives servatos*—(for saving the citizens), the mayors made a direct link with ancient Rome.

For the iconography the mayors chose common personifications.

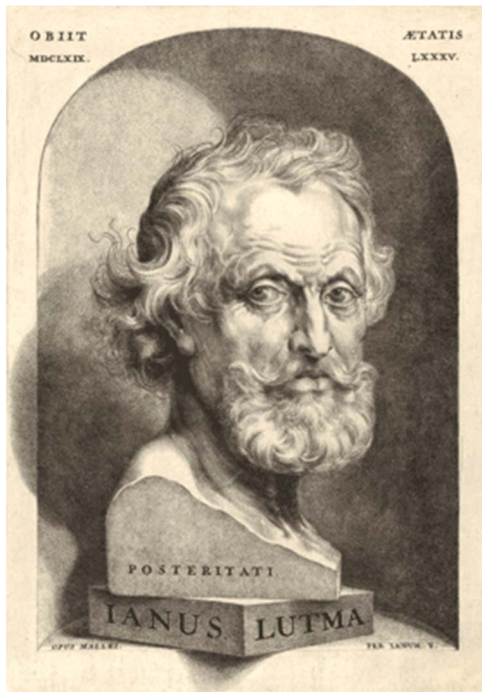
Thanks to the God-blessed (*a heavenly light breaks through the divine clouds*) union of valour (*Hercules*) and wisdom (*Pallas*), Peace (*the laurel wreath and the wreath from braided olive leaves*) has overcome War (*various loose pieces of armor*).

The message carried a specific reference to the political situation at the time. If one knows that the success of the peace negotiations was seen mainly as the achievement of the States of Holland, and therefore the city of Amsterdam, it becomes clear that the Roman honorary title refers to these gentlemen. As modern Roman senators the Amsterdam delegates had managed the situation, while the monarch (William II) had remained absent.

The large and small silver medals were made from the same dies as their respective gold counterparts in the studio of silversmith Johannes Lutma senior (1584-1669) in Amsterdam around 1649/1650. He was helped by his son Janus Lutma junior (1624-1689).

The city of Amsterdam struck eighty copies of both versions in gold. Three copies are known (1 large medal at the Rijksmuseum Amsterdam and 2 small medals in the National Numismatic Collection, De Nederlandsche Bank, Amsterdam). The silver version was available to a wider audience in 1649. The number is not known.

The cost of eternal glory for the councillors is shown by the fact that 80 copies of each version were made for the 36-member Council, especially for the mayors' connections at home and abroad. The cost of the largest medals can be roughly estimated. The mayors spent 89 Gulden each for the gold alone, higher still was the bill for the labor of the artist who made the medal. Johannes Lutma got 200 gulden per medal which was an average annual salary in the 17th century. Only this version thus cost the mayors—and therefore the city—over 23,000 gulden. The smaller version would have been somewhat cheaper, but not much.



**Johannes Lutma senior
(1584-1669)⁶**



**Johannes (Janus) Lutma junior
(1624-1689)⁷**

Gerbrand Claesz Pancras—one of the four mayors of the city of Amsterdam—was portrayed with in his right hand the small version of the gold medal that was struck by Amsterdam on the occasion of the peace of Münster. The text on the paper next to his right hand: *Naer 80 Jaren Strijt / Ende meenich Bataly / Heeft Godt t'Vaderlant bevryd / En Stat Raet vereert met deze medalij* (After 80 Years Fight / And many battles/ God has released the fatherland / and the City Council honours with this medal).



Gerbrand Claesz Pancras (1591-1649)⁸ (left) and closeup of medal held by sitter (above).
Amsterdam Museum



Figure 1

Large gold Triumph Medal on the peace of Münster – 1648

Image: Rijksmuseum Amsterdam⁹



Figure 2
Large silver Triumph Medal on the peace of Münster – 1648
Image: Rijksmuseum Amsterdam¹⁰



Figure 3

Small gold Triumph Medal on the peace of Münster – 1648

Image: Nationale Numismatische Collectie, De Nederlandsche Bank, Amsterdam¹¹



Figure 4
Small silver Triumph Medal on the peace of Münster – 1648
 Image: Teylers Museum, Haarlem¹²

Figure 1: Large gold Triumph Medal on the peace of Münster – 1648

Gold, 149 g, 12 h, 76 mm. Medallist: Johannes Lutma senior / Johannes (Janus) Lutma junior. Technique: cast, plaquette medal. Rijksmuseum Amsterdam. Inv. nr. BK-1954-3. Reference: v. Loon II, p. 311.

Obverse: PAX VNA TRIVMPHIS INNVMERIS POTIOR • (A peace is better than countless victories). Scroll: OB CIVES SERVATOS (For saving the citizens). Hebrew text : Radiant God's name the Hebrew letter combination יהוה (jod-hee-vav-hee (JHWH or JHVH or Jahveh)) is the name of God in the Hebrew Bible.

Reverse: EXTINCTO / TERRA MARIQVE / PVBL. BEL. INCENDIO / PER LXXX ANNOS CONTINVA. / CVM TRIB PHILIP. HISP. REG. / TANDEMQ. ODIIS VIRIMQ. SVBLAT. / ET ASSERTA PATRIÆ LIBERTATE / PACIS NOM. ET OMINE ÆTERN. / LÆTI LVBENTESQVE / S. P. Q. AMSTELDAM. / CIO IO CXLVIII. / S. C. (After a war waged for 80 years on land and sea against three consecutive Philips, kings of Spain, mutual enmity is overcome and the freedom of the fatherland is recognized. From joy, in the name of peace and for all eternity, the senate and the people of Amsterdam (had this struck) by a decision of the senate, 1648.) The reverse shows some figures and the city coat of arms at the top in a cartouche.

Figure 2: Large silver Triumph Medal on the peace of Münster – 1648

Silver, 98.45 g, 12 h, 73 mm. Medallist : Johannes Lutma senior / Johannes (Janus) Lutma junior. Technique: cast, plaquette medal. Rijksmuseum Amsterdam. Inv. nr. NG-VG-1-768. Reference: v. Loon II, p. 311.

[Design and legend as the large gold specimen]

Figure 3: Small gold Triumph Medal on the peace of Münster – 1648

Gold, 127 g, 12 h, 68 mm. Medallist: Johannes Lutma senior / Johannes (Janus) Lutma junior. Technique: cast, plaquette medal. Nationale Numismatische Collectie, De Nederlandsche Bank, Amsterdam. Invnr. 1949-0142. Reference: v. Loon II, p. 310.

Obverse: Legend : PAX VNA TRIVMPHIS INNVMERIS POTIOR • (A peace is better than countless victories). Within wreath: OB CIVES SERVATOS (For saving the citizens). Hebrew text: Radiant God's name. The Hebrew letter combination יהוה (jod-hee-vav-hee (JHWH or JHVH or Jahveh)) is the name of God in the Hebrew Bible.

Reverse: EXTINCTO / TERRA MARIQVE / PVBLICO BELLOR INCENDIO / PER LXXX ANNOS CONTINVATO / COM TRIB. PHILIPPIS HISP. REG. / TANDEMQ. ODIIS VTRMQ. SVBLAT. / ET ASSERTA PATRIÆ LIBERTATE / PACIS NOM. ET OMINE ÆTERN. / LÆTI LVBENTESQVE / S.P.Q. AMSTELDAM.CIO IO CXLVIII. / S. C. (After a war waged for 80 years on land and sea against three consecutive Philips, kings of Spain, mutual enmity is overcome and the freedom of the fatherland is recognized. From joy, in the name of peace and for all eternity, the Senate and the people of Amsterdam (had this struck) by a decision of the Senate, 1648.)

Figure 4: Small silver Triumph Medal on the peace of Münster – 1648

Silver, 71.04 g, 12 h, 68.9 mm. Medallist: Johannes Lutma senior / Johannes (Janus) Lutma junior. Technique: cast, plaquette medal. Teylers Museum, Haarlem. Inv. nr. TMNK 00525. Reference: v. Loon II, p. 310.

[Design and legend as the small gold specimen]

The original Dutch version of this article, “*De Vrede van Münster – 1648*” was published in *Muntkoerier*, nr. 1, 2017, Year 46, pp. 8-11.

¹ The city hall of Münster, a Gothic building from the mid-14th century with its high facade is unique in Germany. The characteristic pointed-arch house was rebuilt true to the original in the 1950s. Image: Florian Adler, Wikimedia Commons, public domain.

² Groeneveld, S., *De Vrede van Münster: de afsluiting van de Tachtigjarige Oorlog*. 1997. pp. 69-70.

³ Jan Pelsdonk and Michiel Plomp, *Hulde! Penningkunstin de Gouden Eeuw*, pp. 16-23.

⁴ Gerard ter Borch (II) (1617-1681), *De eedaflegging van de Vrede van Münster in 1648*. Painting: oil on copper 454 mm x 585 mm. Rijksmuseum Amsterdam. Inv. nr. SK-C-1683.

⁵ Front wall of the “Friedenssaal” in the historical city hall in Münster, Westphalia, Germany. Image: Stefan Brueggemann, Wikimedia Commons, public domain.

⁶ Johannes Lutma senior (1584-1669). Photo with permission of the Rijksmuseum Amsterdam. Inv. nr. RP-P-1878-A-1261.

⁷ Johannes Lutma (1624-1689), *Portrait of Johannes (Janus) Lutma junior (1624-1689)*. Print 283 x 190 mm. Stadsarchief Amsterdam. Afbeeldingsbestand 00097014526. <http://beeldbank.amsterdam.nl/beeldbank/>

⁸ Unknown (painter), *Portrait of Gerbrand Claesz Pancras (1591-1649)*. Painting: oil on panel 920 mm x 700 mm. Rijksmuseum Amsterdam. Inv. nr. SA 3000.

⁹ Photo with permission of the Rijksmuseum Amsterdam. Inv. nr. RP-P-1878-A-1261.

¹⁰ Photo with permission of the Rijksmuseum Amsterdam. Inv. nr. BK-1954-3.

¹¹ Photo with permission of the Nationale Numismatische Collectie, De Nederlandsche Bank, Amsterdam. Inv. nr. 1949-0142.

¹² Photo with permission of the Teylers Museum, Haarlem. Inv. nr. TMNK 00525.

